Auction
39
c.1

THE REMARKABLE COLLECTION OF THE IMPERIAL PRINCE KUNG OF CHINA

CONDITIONS OF SALE

1. *The highest bidder to be the Buyer, and if any dispute arises between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money,* if required, *in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk* within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, *and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.*

5. While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof for damage or injury occasioned thereby.

6. *To prevent inaccuracy in delivery and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The Undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.
THOMAS E. KIRBY, AUCTIONEER.

SMITHSONIAN
INSTITUTION
3159.

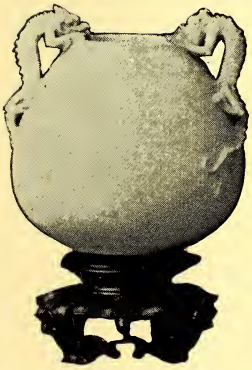
ENTRANCE TO IMPERIAL PRINCE KUNG'S PALACE GROUNDS

THIRD AND LAST AFTERNOON'S SALE

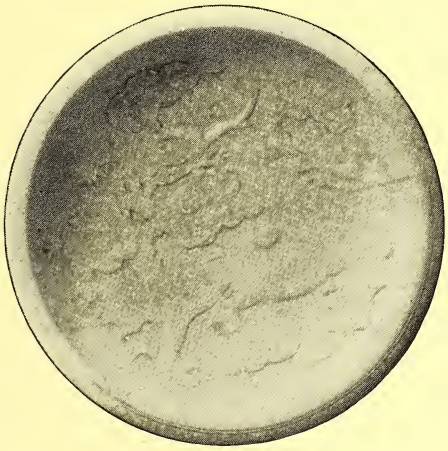
SATURDAY, MARCH 1, 1913

AT THE AMERICAN ART GALLERIES

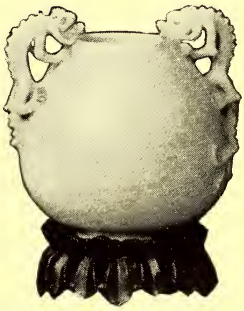
BEGINNING AT 2.30 O'CLOCK



366



374



367

365—*SMALL SOFT-PASTE WATER COUPE*

Shallow rounded form, the delicate relief modeling presenting floral motifs and butterflies, the decoration being completed at the neck by a stellated bordering. Soft white glazing. Era of Yung Ch'êng (1723-1735). Teakwood stand.

366—*WHITE SOFT-PASTE PORCELAIN COUPE*

Ovate shape, with two *shih-lung* dragons forming handles, their heads surmounting the rim and cleft tails spreading on the sides. Delicately modeled, and coated with soft white glazing. Era of Yung Ch'êng (1723-1735).

367—*WHITE PORCELAIN COUPE IN HARD PASTE*

Ovate shape, with two *shih-lung* dragons forming handles, their heads surmounting the rim and cleft tails spreading on the sides. Pellucid white glazing. Era of Yung Ch'êng (1723-1735).

368—*WHITE SOFT-PASTE WATER COUPE*

Graceful rounded form; embellishment displaying small butterflies in delicate relief under ivory-white glazing with small crackle. Era of Yung Ch'êng (1723-1735). Has teakwood stand.

369—*SOFT-PASTE SEAL COLOR-BOX*

Round shape, termed *yin sê ho.* With a decoration of dragons mid swirling waves, in low relief, the cover having an ivory-toned glaze, and the glaze of the lower section including light drab clouding. Hsüan-Tê type. Ascribable to the era of Yung Ch'êng (1723-1735). Teakwood stand.

370—*SMALL WHITE SOFT-PASTE WATER COUPE*

Rounded form with wide aperture, the low-relief ornamentation presenting a squirrel and grape-vine motif, under the ivory-white glaze, with delicate crackle. Era of Yung Ch'êng (1723-1735). Has teakwood stand.

371—*WHITE TING YAO WATER COUPE*

Shallow conical form; delicately raised embellishment showing lotus flowers with foliations under a soft ivory-white glazing with small crackle. Late Sung or Yuan Dynasty. With stand.

372—*WHITE SOFT-PASTE BOX WITH COVER*

Shallow rounded form, the cover slightly flattened and displaying a dragon rampant, midst delicate cloud scrolls, enclosed by a narrow convoluted cloud-scroll bordering, which is repeated on the lower surface of the bowl. Glaze showing grayish tones and a small crackle. Era of Yung Ch'êng (1723-1735). Teakwood stand.

100

373—*THIN WHITE SOFT-PASTE PORCELAIN COUPE*

Diameter, 3½ inches.

Shallow rounded form with contracted upper rim. Delicate porcelain of egg-shell lightness, sustaining convoluted cloud-scrolls and a hairline border next to the rim, finely incised under the glaze. Early Ch'ien-lung. Teakwood stand.

80

374—*WHITE SOFT-PASTE PORCELAIN COUPE*

Diameter, 4⅜ inches.

Shallow rounded form, the exterior displaying the so-called "orange-peel" surface, and a bordering at the rim in convoluted fungi-form. Interior decorated with a rampant dragon and cloud motifs, in low relief. Ivory-white glaze, with small crackle. Era of Yung Ch'êng (1723-1735). Teakwood stand.

80

375—*WHITE SOFT-PASTE BOX WITH COVER*

Diameter, 4¼ inches.

Shallow, circular form, the cover sustaining an Imperial five-clawed dragon rising from the sea, a similar wave decoration finishing the outer surface of the bowl. Era of Yung Ch'êng (1723-1735). Teakwood stand.

85

376—*PURE WHITE PORCELAIN VASE*

Height, 5½ inches.

Graceful ovated form with small neck. Fine Ta Ch'ing porcelain, ornamented with "*fu* lion" and symbolical *chu* or ball, with fillets, rendered in delicate relief under the glaze. Era of Yung Ch'êng (1723-1735).

300

377—*IVORY-WHITE VASE*

Height, 6 inches.

Ovoid, with small neck; fine cabinet example, showing a soft ivory-white glaze, with delicate crackle. Attributable to the later Sung or Yuan Dynasty. Teakwood stand.

378—*IVORY-WHITE BOTTLE*

Height, 7¾ inches.

Double-gourd shape, with elongated neck; cabinet example showing ivory-toned glazing with delicate crackle. Attributable to the Yuan Dynasty. Has teakwood stand.

379—*PAIR OF OLD IVORY-WHITE FU LIONS*

Height, 10½ inches; width, 5½ by 4½ inches.

These Buddhistic creatures, raised on open quadrangular bases, are strongly modeled in buff-colored clay, showing open muzzles and collars with bells; they have curly, strap-like manes. Mottled ivory-white glaze. Rendered in usual form with right paw resting on the symbolical ball *chu*. Sung Dynasty.

380—*IVORY-WHITE PILGRIM BOTTLE*

Height, 7 inches.

Flattened, with short cylindrical neck sustaining relief handles. Delicately raised bat and flower motifs, enclosed by "thunder scroll" bordering on obverse and reverse. Ivory-white glaze, showing a slight clouding, with a minute crackle texture. Attributable to the Sung Dynasty. Teakwood stand.

381—*WHITE ORNAMENTED CABINET VASE*

Height, 7¼ inches.

Bulbous oviform with receding neck, which sustains an escalloped overhanging collar. Fine Ta Ch'ing porcelain with low relief ornamentation presenting varied symbolical flowers and foliations, enclosed above and below by lanceolated and gadroon borderings; neck surrounded by ascending leaf border. Era of Ch'ien-lung. Teakwood stand.

382—*BLANC-DE-CHINE COUPE*

Diameter, 6 inches.

Vitreous white paste fashioned to resemble a priest's alms bowl, and presenting a light ivory-toned glazing without ornament. Attributable to the early XVIIth century. Including delicately carved stand.

140

383—*WHITE TING YAO TRIPOD CENSER*

Height, 6 inches.

Globular form with flanged neck and raised upon three lion-headed feet; fashioned after an ancient bronze sacrificial vessel. Ivory-white glaze. Carved teakwood cover, with agate knob. Late Sung or Yuan Dynasty.

384—*WHITE YUNG LO BOWL*

Diameter, 7¾ inches.

Wide form with small indentations at rim. Translucent thin bossing (*t'o-t'ai*), the interior showing delicately raised serpentine band and Buddhistic emblems of good augury, slightly raised under the pellucid glazing, and the *k'uan* seal mark in four ancient characters imbedded in the paste. Made era Yung Lo (1403-1425), Ming Dynasty. Teakwood stand.

380

385—*LARGE WHITE YUNG LO BOWL*

Diameter, 8⅝ *inches.*

With flaring form, with the usual small indentations at the rim; translucent egg-shell porcelain (*t'o-t'ai yao*). Interior showing the eight Buddhistic emblems in delicate relief modeling under the glaze, the interior of bottom a four-character mark: "Yung Lo nien-chih" (1403-1424), of the Ming Dynasty. Teakwood stand with carved white jade medallion.

386—*TWO IVORY-WHITE BOTTLES*

Height, 9 inches; diameter, 5½ inches.

Inflated pilgrim-bottle form without handles. *Fên Ting yao;* embellished with impressed rampant dragons, midst cloud forms that suggest sacred *ling-chih,* the old ivory white glazing showing mauve zones. Sung or Yuan Dynasty. Teakwood stand.

240

387—*LARGE WHITE SUNG BOWL*

Diameter, 9¼ inches.

Ancient form, with narrow metal rim, the interior presenting lotus flowers and scrolling foliations in delicate relief under a "rice-white" glazing. Exterior without ornamentation, glazed in like tone. Sung Dynasty. Teakwood stand.

388—*TWO LARGE WHITE FRUIT DISHES*

Diameter, 11¾ *inches.*

Shallow circular shape, finished with a narrow metal rim. Interior decoration presenting a lotus flower motif in delicate relief, which surrounds the central medallion together with a narrow band of fretting. Exterior without ornament. Uniform rice-colored glazing. Sung Dynasty.

150

389—*PURE WHITE PORCELAIN BOTTLE*

Height, 8⅝ *inches.*

Unique form with high rounded shoulders simply embellished with two projecting goat-like heads that suggest handles. Fine Ta Ch'ing porcelain of clear hard texture, uniformly covered with a milk-white glaze. Early Ch'ien-lung (1736-1795). Has teakwood stand.

425

390—*WHITE SOFT-PASTE VASE*

Height, 12¼ *inches.*

Pear shape with wide neck; ornamented with a conventional fruit and floral motif in low relief under a soft ivory-toned crackled glaze. The decoration is completed at the neck by lanceolated fungus heads, narrow fretting and upstanding leaves. Era of Ch'ien-lung (1736-1795).

275

391—*WHITE TING YAO BOWL*

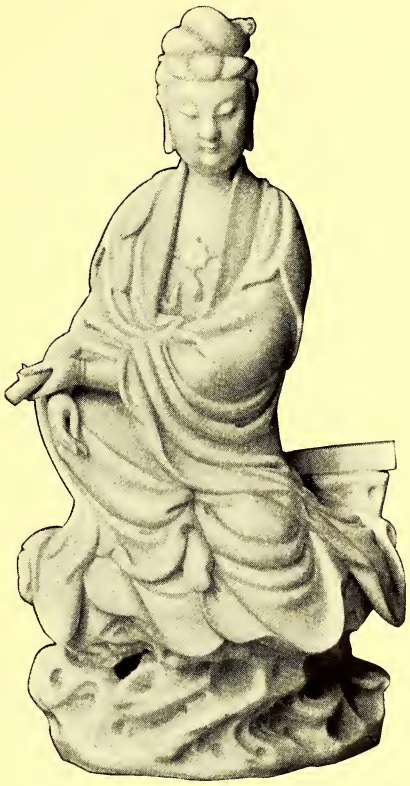
Diameter, 8⅛ *inches.*

Ancient form finished with narrow copper rim. The interior decoration, in delicate relief, presents a wide bordering enclosing lotus flowers and ducks, carefully outlined on a ground of small concentric scrolls. The central panel contains a pair of symbolical fishes posed upon a ground of sea-wave pattern. The exterior is without ornament. The glazing shows a mellowed ivory tone. Sung Dynasty. Has high teakwood stand.

392—*BLANC-DE-CHINE STATUE*

Height, 13¼ *inches.*

Standing figure of Kwan-yin, the compassionate hearer of prayers; beautifully modeled in vitreous Fuchien ware which sustains a creamy white glazing of uniform quality. The divinity, clad in flowing drapery, and showing a serene countenance, with the usual long ear lobes of a Bodhisattva, is adorned with a necklace, tiara and hood. Delicately molded fingers. Ming Dynasty.



393—*BLANC-DE-CHINE STATUETTE*

Height, 12¼ *inches.*

Representing Kwan-yin, the compassionate hearer of prayers. Vitreous *Fuchien yao.* The divinity is seated upon an open rockery, clad in loose, flowing drapery, with serene features, and long ear-lobes, and the *urna* mark of a Bodhisattva on her forehead. The hands, with delicate, long finger nails, hold the sacred scroll. Uniformly glazed in cream-white of velvety quality. Ming dynasty.

86

394—*BLANC-DE-CHINE STATUETTE*

Height, 12¼ *inches.*

Kwan-yin (the Maternal), seated upon rocky elevation, holding a Buddha-child on her knee—symbol of innocence. The deity is modeled in flowing loose robes of an ancient period. Fuchien ware of vitreous quality with a light cream-colored glaze. Ming Dynasty.

395—*TALL BLANC-DE-CHINE STATUE*

Height, 17¼ *inches.*

Kwan-yin, beautifully modeled in standing position. Vitreous white *Fuchien yao,* coated with a cream-white glaze of soft velvety quality. The divinity, in flowing drapery, is standing upon a rocky eminence, and wears a necklace and pendant and the usual head covering. Ming Dynasty.

396—*RARE OSTRICH-EGG PORCELAIN VASE*

Height, 13 *inches.*

Fine ovoid shape, without embellishment, presenting a shagreened surface suggestive of an ostrich-egg. Thickly applied soft ivory glaze of uniform color, showing network of minute crackle. Attributable to the Sung Dynasty. Teakwood stand.

397—*TALL IVORY-WHITE VASE*

Height, 17¼ *inches.*

Tapering cylindrical shape with ovoid shoulder and broad neck; light buff-toned paste, without ornamentation, presenting a fluent old-ivory glazing with a network of minute crackle. Sung Dynasty. Teakwood stand.

398—*TALL OLD IVORY-WHITE BEAKER*

Height, 21½ *inches.*

Central section in quadrangular form, with shorn corners; spreading base and trumpet neck. The four sides of the center with incised ornament presenting conventional dragon scrolls, the lower section finished with a descending leaf-bordering, and the neck with ascending leaves. Uniformly covered with a deep ivory-white crackled glazing. Sung Dynasty.

BLUE AND WHITE PORCELAINS

400—*THREE BLUE AND WHITE BIRD-CAGE UTENSILS*

Decoration in cobalt blue on white ground showing delicate peony and vine motifs on two pieces, while the small disk sustains "*fu* lions." Era of Ch'ien-lung (1736-1795).

401—*SOFT-PASTE BLUE AND WHITE BIRD-SEED CUP*

Of inverted cone shape, the cobalt-blue decoration presenting conventional peony blossoms with foliated stems, under a soft crackled glazing. Era of Yung Ch'êng (1723-1735).

402—*SMALL BLUE AND WHITE PORCELAIN COUPE*

Globular, with small aperture. Pure white hard-paste porcelain, with cobalt-blue decoration under the glaze presenting a landscape scene, with sages or mandarins and boy attendants. The details include railed terraces, steps and rocky cliffs. Bears mark underneath in six characters, "Ta Ming Chia Ching nien-chih" (1522-1566), but the object may be attributed to the beginning of the XVIIIth century. Has teakwood stand.

403—*SMALL BLUE AND WHITE SOFT-PASTE COUPE*

Diameter, 3 *inches.*

Globular, with small aperture, the cobalt-blue decoration presenting a pair of five-clawed dragons in quest of the flaming orb, midst cloud patches. One of the dragons is rising from the sea. Soft-toned glazing with slight crackle. Era of Yung Ch'êng. Has teakwood stand.

404—*DECORATED LAPIS-BLUE SEAL COLOR-BOX*

Diameter, 2¾ *inches.*

Low circular form. Fine Ta Ch'ing porcelain, decoration showing a dragon amid clouds in white reserve, against a lapis-blue ground under brilliant glazing. Six-character Ming mark (apocryphal). Attributable to the K'ang-hsi period. Teakwood stand.

405—*BLUE AND WHITE SOFT-PASTE PORCELAIN VASE*

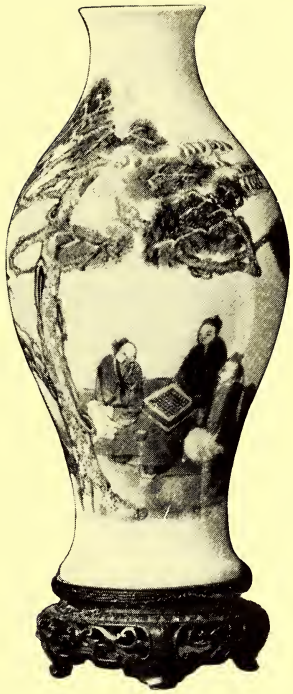
Height, 7 inches.

Ovated shape, with slender neck and curved dragon-head handles, the cobalt-blue decoration presenting rampant dragons and phœnixes, with base and neck borders of varied form. On the rim a fret pattern, enclosing six-character mark: "Ta Ming Hsüan Tê nien-chih." Teakwood stand.

406—*BLUE AND WHITE PORCELAIN BOTTLE WITH SLENDER NECK*

Height, 7½ inches.

Fine white porcelain with deep cobalt-blue painting under the pellucid glaze, presenting a series of three formally posed lotus flowers amidst scrolling foliations. Neck finished by a palmation bordering. Six-character mark, "Ta Ming Ch'êng Hua nien-chih," but ascribed to the period of K'ang-hsi. Has teakwood stand.



407—*SOFT-PASTE BLUE AND WHITE VASE*

Height, 8 *inches.*

Graceful ovated form with receding neck and base. Cobalt-blue decoration, under a delicately crackled glaze, presenting three sages seated under a pine tree, occupied over a game of chess. Early XVIIIth century. Has teakwood stand.

408—*BLUE AND WHITE PORCELAIN BOTTLE*

Height, 8¾ *inches.*

Globular body with bulbous middle section and slender neck. K'ang-hsi porcelain of massive quality presenting varied symbolical emblems, among which appear precious vessels, tripods and vases, musical instruments, fans, books and lotus flowers, rendered in deep cobalt-blue; neck includes a lotus-leaf bordering. Era of K'ang-hsi (1662-1722). Teakwood stand.

409—*BLUE AND WHITE OVOID VASE WITH SHORT NECK*

Height, 7½ *inches.*

Pure white K'ang-hsi porcelain, sustaining phœnix and dragon decoration, with the jewel of omnipotence and cloud patches. Bears seal mark of felicitous character. Era of K'ang-hsi. Has stand.

410—*SMALL BLUE AND WHITE CLUB-SHAPED VASE*

Height, 8 *inches.*

Cylindrical body, with short straight neck. Fine white porcelain, with a deep cobalt-blue landscape subject under the glaze, presenting mountains, a lake with boatmen, and habitations; the details including pine trees, bamboo and birds. The neck with vermiculate and escalloped border. Era of K'ang-hsi. Has teakwood stand.

411—*TALL BLUE AND WHITE BEAKER-SHAPED VASE*

Height, 18¼ *inches.*

With slightly spreading base and flaring, flanged neck. Fine white porcelain with cobalt-blue decoration in landscape and floral panels of oval and quadrilateral form. Ground filled with blue dotting, to suggest the grain pattern. Lanceolated and fret bordering at neck. Bears ring mark; ascribed to the era of K'ang-hsi.

412—*BLUE AND WHITE BEAKER*

Height, 18 *inches.*

In form and decoration matching the preceding, but the blue of lighter tone. Era of K'ang-hsi (1662-1722). Teakwood stand.

413—*LARGE BLUE AND WHITE VASE*

Height, 17 *inches.*

Ovoid with narrow neck and spreading base. Clear white porcelain presenting *mei-hua* trees raised and picked out in deep cobalt-blue, with white blossoms set off by blue clouding under the glaze. The design in free rendering with the spreading branches of the tree encircling the body. The neck has narrow borderings, and twigs of the plum tree in blue on the white ground. Double ring mark. Made era of K'ang-hsi (1662-1722). Teakwood stand.

414—*TALL BLUE AND WHITE BEAKER*

Height, 17 *inches.*

Fine white texture with cobalt-blue decoration showing the phœnix and *ch'i-lin* midst scrolling and floral motifs on the neck, and the lower body displaying a symmetrical blue scroll motif including chrysanthemums and storks. Era of K'ang-hsi (1662-1722). Teakwood stand.

415—*TALL BLUE AND WHITE VASE*

Height, 19¼ *inches.*

Ovoid with narrowed neck and slightly spreading base. Fine white porcelain with cobalt-blue decoration of mountains and rocky ledges, fishermen in a boat and other figures, while flocks of birds appear near the shoulder. A conventional narrow bordering finishes the neck. Ring mark under the foot. Attributable to the era of K'ang-hsi. Teakwood stand.

416—*LARGE BLUE AND WHITE PALACE VASE*

Height, 28 *inches.*

Unique baluster-shape with small, bulbous section above shoulder, and flaring neck. Clear white porcelain with cobalt-blue painting of lustrous quality under a perfect glaze. The design includes floral medallions and jardinière motifs, with conventional flowering scrolls; shoulder and base with slightly raised lanceolated bordering, bearing lotus flower and arabesque details. The neck, with similar decoration, includes floral medallions and jardinière motifs, completed by a floral rim band. On the foot, double ring mark enclosing a sacred fungus (*ling chih*). Era of K'ang-hsi (1662-1722). Teakwood stand.

417—*REMARKABLE TALL BLUE AND WHITE BEAKER*

Height, 30¼ *inches.*

Tall oviform body with trumpet neck. Clear white K'ang-hsi porcelain with a brilliant cobalt-blue landscape and figure subject, painted under the glaze, showing a garden occupied by numerous ladies engaged in varied occupations, including music, painting and chess, and with a floral adornment. Neck surrounded by borders of children with a female attendant. Without mark. Period of K'ang-hsi (1662-1722). Teakwood stand.

(*Illustrated.*)

417

418—*PAIR LARGE BLUE AND WHITE MING JARS WITH COVERS*

Height, 13¾ *inches; diameter,* 15 *inches.*

Massive oviform with short neck. Dense Ming porcelain with decoration in deep Mohammedan blue, the central motif being a garden scene with numerous boys at play, attended by their tutor who is seated at a table. The accessories include palm trees and cloud forms; the bordering at the shoulder consists of a swastika fret pattern, interrupted by four floral vignettes, and that at the base of palmations. Each bears six-character mark of the Ming Dynasty, and each has hat-shaped teakwood cover, carved in openwork. Era of Chia Ching (1522-1566). Teakwood stand.

419—*SMALL TURQUOISE-BLUE BOTTLE*

Height, 3 *inches.*

Pear shape with slender neck. Monochrome glaze in turquoise color of even quality. Era of Yung Ch'êng. With stand.

420—*SMALL MIRROR-BLACK BOTTLE*

Height, 3⅛ *inches.*

Pear shape with slender neck, presenting the so-called "mirror black" glaze of even color and brilliancy. Era of Yung Ch'êng (1723-1735). Teakwood stand.

421—*SMALL LEAF-SHAPED TRAY*

Length, 3¾ *inches.*

Natural repand form, showing buckled edges, with a second and smaller leaf near the stem. Fine Ta Ch'ing porcelain, the interior invested with a pale green glazing, the underside glazed in white with a greenish tinge. Incised hall mark. Era of Ch'ien-lung (1736-1795). Has carved teakwood stand representing tree boughs.

70

422—*SMALL METALLIC SOUFFLÉ VASE*

Height, 3 inches.

Perfect ovoid shape with small aperture. Early Ta Ch'ing porcelain with deep copper-red glaze showing the so-called iron-rust flecking. Early XVIIIth century. Ta Ch'ing Dynasty. Teakwood stand.

30

423—*FLAMBÉ BOTTLE*

Height, 6 inches.

Graceful ovoid shape with slender neck; semi-kaolinic stoneware, coated with a blended lapis-blue and deep turquoise-colored glazing, of the *flambé* variety. Era of Yung Ch'êng. Has teakwood stand.

110

424—*MONOCHROME BOTTLE*

Height, 6 inches.

Double-gourd shape, cabinet size. Rare Ta Ch'ing porcelain, presenting a uniform translucent starch-blue (*tien lan*) glaze of delicate quality. Era of Yung Ch'êng (1723-1735). Teakwood stand.

95

425—*RARE METALLIC SOUFFLÉ BOTTLE*

Height, 6¼ inches.

Biberon shape (*mei p'ing*), cabinet size. Early Ta Ch'ing porcelain presenting a uniform metallic *soufflé* speckling of silver-like grains upon the copper-red ground-glaze. The neck is distinguished by a brownish-red glazing, both without and within, while the glaze underneath the foot is of brown and grayish tones. Early Ch'ien-lung. Teakwood stand.

70

426—*SMALL CAMELLIA-LEAF GREEN BOTTLE*

Height, 5¼ inches.

Pear-shaped with slender neck; early Ta Ch'ing porcelain invested with a so-called camellia-leaf green glazing which shows the usual small crackle, together with iridescence. Era of K'ang-hsi (1662-1722). Teakwood stand.

427—*SMALL CORAL-RED BOTTLE*

Height, 5½ inches.

Graceful biberon form of cabinet size and fine texture. Ta Ch'ing porcelain, with a coral-red glaze of even quality, distinguished by a slight linear marking across the center. Sunken circular white glazed panel within the unglazed foot. Era of K'ang-hsi (1662-1722).

428—*SMALL HANGING VASE*

Height, 5½ inches.

Oviform body with receding neck sustaining tubular handles; so-called "green Lang porcelain," with an apple-green glaze of rare quality, and a giant crackle. Interior of neck coated with whitish-toned céladon glazing with crackle; the foot in apple-green glaze with the usual brown rim. Attributable to the XVIIth century (close of the Ming Dynasty, or early K'ang-hsi). Has teakwood stand.

429—*MONOCHROME BOTTLE*

Height, 8¼ inches.

Graceful oviform body, with slender neck. Fine Ta Ch'ing porcelain invested with a delicate slate-blue glaze of even translucent quality. Unglazed biscuit foot. Era of Yung Ch'êng (1723-1735).

430—*WHITE AND CORAL-RED DECORATED VASE*

Height, 7 inches.

Ovoid body with low, slightly spreading neck and narrow foot. Pure white Ta Ch'ing porcelain with coral-red decoration displaying a lotus flower and pond motif, beautifully rendered in coral tones. Underneath the foot a turquoise glaze, and seal mark, "Made era of Ch'ien-lung," the turquoise glaze being repeated on the interior of the neck. Teakwood stand.

431—*DARK METALLIC SOUFFLÉ BOTTLE*

Height, 7 inches.

Double-gourd shape, cabinet size; early Ta Ch'ing porcelain coated with a dark copper-brown ground color sustaining closely speckled steel-like particles. Termed iron-rust glaze, or *tieh hsui hua* by the Chinese. Early Ch'ien-lung (1736-1795). Teakwood stand.

432—*UNIQUE CRACKLED VASE*

Height, 6½ inches.

Graceful biberon shape, of cabinet size; dense white paste invested with a gray-blue glaze of translucent quality and brown crackle. Sunken panel underneath foot showing a céladon glaze. Era of K'ang-hsi (1662-1722). Teakwood stand.

433—*CLAIR-DE-LUNE PLATE*

Diameter, 7½ inches.

Shallow round form of semi-kaolinic stoneware covered with an opaque *clair-de-lune* glaze. Under side shows three segger marks from the kiln. Yuan Dynasty.

2160

434—*SMALL APPLE-GREEN JAR*

Height, 5⅝ inches.

Ovoid shape, so-called "green Lang porcelain"; fine apple-green glaze of even color with crackle and an iridescent quality. Interior in céladon glazing with crackle, the foot underneath showing the same glaze; the rim also. Close of the Ming Dynasty. With teakwood stand.

435—*MONOCHROME BOTTLE*

Height, 8¾ *inches.*

Pear-shape with tubular neck. Ch'ien-lung porcelain, presenting a rare light lemon-yellow glaze, with pear-skin texture. Fine cabinet example. Ta Ch'ing Dynasty. Teakwood stand.

436—*BLUE PORCELAIN BOTTLE*

Height, 7½ *inches.*

Ovoid shape with small neck, suggesting a *mei p'ing* form. White Ta Ch'ing porcelain with monochrome glaze of starch-blue tone. Era of Ch'ien-lung (1736-1795). Teakwood stand.

437—*DECORATED BOTTLE*

Height, 8¼ *inches.*

Pear-shape with full neck. Fine white Ta Ch'ing porcelain; decoration presenting a lotus flower motif in peach-color, with moss-green speckling; rich body glaze of peculiar perfection and brilliance. Early K'ang-hsi (1662-1722). Ta Ch'ing Dynasty. Teakwood stand.

438—*BRILLIANT SAPPHIRE-BLUE BOTTLE*

Height, 8¼ *inches.*

Globular body with tubular neck. Early Ta Ch'ing porcelain of hard texture, covered with a rare sapphire-blue glaze of even color and brilliancy. Foot in biscuit unglazed. Era of K'ang-hsi (1662-1722). Teakwood stand.

439—*RARE IRON-RUST SOUFFLÉ VASE*

Height, 9 *inches.*

Oviform with small neck. Ch'ien-lung porcelain with dark copper-brown ground and metallic *soufflé* glaze, with purplish red-flecking. Early XVIIIth century. Ta Ch'ing Dynasty. Teakwood stand.

440—*ROBIN'S-EGG BLUE FLAMBÉ BOWL*

Diameter, 7¾ inches.

Globular form with wide mouth. Ta Ch'ing porcelain presenting the robin's-egg blue glaze with purplish flecking, rendered in scale-like forms, resembling the reversed lotus flower petals. Rare technical achievement. Panel underneath foot with speckled robin's-egg glaze, sustaining impressed four-character mark. Made era of Yung Ch'êng (1723-1735). Has teakwood stand.

441—*DEEP LAPIS-BLUE TRIPOD BOWL*

Diameter, 8½ inches.

Dense white Ming porcelain, the exterior covered with brilliant lapis-blue glaze, sustaining white "slip" decoration (*pâte sur pâte*) in the form of phœnix-birds, with the symbolic jewel, and interspersed with convoluted cloud patterns. The interior finished with a white glaze. Foot underneath bears mark in four characters (*yü tang chea ke*), "Beautiful vessel of the jade hall," meaning the academy. Ming Dynasty. Fitted with teakwood stand, and a teakwood cover surmounted by an aquamarine quartz ornament.

442—*IMPERIAL YELLOW BOTTLE WITH GILT NECK*

Height, 9 inches.

Graceful, tapering, amphora shape, the short neck finished in silver-gilt. Ta Ch'ing porcelain with a delicately impressed ornamentation of two imperial dragons rampant, midst nebulæ, under an imperial yellow glaze. Six-character mark on foot in blue: "Ta Ch'ing K'ang-hsi nien-chih." Teakwood stand.

443—*APPLE-GREEN BOTTLE*

Height, 9 inches.

Biberon shape, so-called "green Lang porcelain" covered with a monochrome green glaze of apple-green hue, showing even crackling with rare quality. XVIIth century. Close of the Ming or early K'ang-hsi period. Carved teakwood stand.

444—*APPLE-GREEN JAR*

Diameter, 8¾ *inches.*

Low shallow form, raised upon three small knob-like feet, the exterior presenting a translucent light apple-green glaze, suggesting the color of *fei-ts'ui* jade, with brownish crackle. Interior coated with a crackled céladon glaze; rim reserved in white. Date: XVIIth century (border line of the Ming and Ch'ing Dynasties). Carved teakwood cover with carved jade ornament; tall teakwood stand.

445—*LARGE APPLE-GREEN GINGER JAR WITH COVER*

Height, 9 inches.

Ovoid shape, the so-called "green Lang porcelain" with translucent apple-green glaze of even quality, including a vitreous speckling and crackle. Color suggesting emerald-green jadeite of light tone. Foot underneath coated with a thin brown glazing. Date: XVIIth century, or border line of the Ming and Ch'ing Dynasties. Has teakwood stand and cover, the latter surmounted by a jade ornament.

SERIES OF RARE PEACHBLOOM OBJECTS

446—*LIGHT PEACHBLOOM BIRD-SEED COUPE*

Globular form with small annular handle; fine Ch'ing porcelain coated with a light peach-red glaze, with moss-green clouding. Yung Ch'êng (1723-1735).

447—*RARE PEACHBLOOM COLOR-BOX*

Low rounded form (*yin sê ho*); clear white Ta Ch'ing porcelain. Cover and lower exterior of bowl presenting a beautiful modeling of peach-red tones, with intermediate green speckling. Interior with white glaze which is repeated on the foot. Without mark. Ascribed to the era of K'ang-hsi, of the Ta Ch'ing Dynasty. With stand.

(*Illustrated.*)

448—*REMARKABLE PEACHBLOOM BOX*

Low rounded form; clear white Ta Ch'ing porcelain. Cover and lower exterior of bowl displaying a rare variety of the peach-red glaze, with beautifully blended tones of moss-green flecking. A rare example of this treasured porcelain. The white-glazed foot with six-character mark in underglaze cobalt-blue: "Ta Ch'ing K'ang-hsi nien-chih" (1662-1722). Teakwood stand.

(*Illustrated.*)

449—*RARE PEACHBLOOM WATER COUPE*

Low circular form, clear white Ta Ch'ing porcelain; the rounded exterior sustaining a beautifully mottled peach-red glaze, emphasized by a delicate clouding of brilliant moss-green tones. Interior glazed in white, as is the panel underneath, which bears the full six-character mark in fine cobalt-blue: "Ta Ch'ing K'ang-hsi nien-chih" (1662-1722). Tall carved teakwood stand.

(*Illustrated.*)

450—*RARE PEACHBLOOM COUPE*

Low circular form (*t'ai-po ts'un*), clear white Ta Ch'ing porcelain; the rounded exterior sustaining a beautiful *peau-de-pêche* glaze with light clouding, and including young onion-sprout and delicate mauve-like shading. Interior glazed in white as is the foot, which bears six-character mark in cobalt-blue: "Ta Ch'ing K'ang-hsi nien-chih" (1662-1722). Tall carved teakwood stand.

(*Illustrated.*)

447

448

449

452

450

451—*IMPERIAL YELLOW WATER RECEPTACLE*

Diameter, 5 inches.

Semi-globular shape with small aperture. Decorated with three dragon crests delicately incised in the paste under an Imperial yellow glaze. Foot bears a six-character mark in black under the yellow glaze: "Ta Ch'ing K'ang-hsi nien-chih (1662-1722). Teakwood stand.

452—*PEACHBLOOM WATER RECEPTACLE*

Diameter, 5 inches.

Low semi-spherical shape (*shui ch'ing*) with small aperture. Clear white Ta Ch'ing porcelain; incised with three small dragon crests in rounded medallion form delicately rendered under the soft peach-red glaze. Showing beautiful *peau-de-pêche* variations combined with green moss clouding. The foot in white glaze bears six-character mark in cobalt-blue: "Ta Ch'ing K'ang-hsi nien-chih" (1662-1722). Low teakwood stand.

(*Illustrated.*)

453—*RARE PEARL-GRAY AMPHORA-SHAPED VASE*

Height, 6¼ inches.

Graceful form, fashioned on the lines of the small peachbloom amphoras, and made in the Imperial kilns. Pure white early Ta Ch'ing porcelain covered with a translucent monochrome glaze of pearl gray, called also *claire-de-lune*, a color greatly appreciated in China. Foot with six-character mark: "Ta Ch'ing K'ang-hsi nien-chih" (1662-1722). Tall carved stand.

457

GROUP OF SINGLE-COLOR SPECIMENS

454—*SANG-DE-BŒUF COUPE*

Diameter, 3 *inches.*

Low globular form with wide aperture, the exterior showing a rich blending of light and dark ox-blood tones, with a céladon clouding and crackle near the base. Upper rim defined by white glazing and the panel underneath in white, without mark. Date: XVIIth century. Teakwood stand.

455—*SANG-DE-BŒUF VASE*

Height, 8 *inches; diameter,* 4 *inches.*

Pyriform *Lang yao* of hard white texture. Sustaining brilliant red glaze of the rare *sang-de-bœuf* genre, with ruby-like blending, including characteristic mottled clod-like blending, together with céladon zones at the base. (Slightly cracked and mended.) Date: XVIIth century, or border line of the Ming and Ch'ing Dynasties. Teakwood stand.

456—*LARGE SANG-DE-BŒUF VASE*

Height, 15¼ *inches; diameter,* 8½ *inches.*

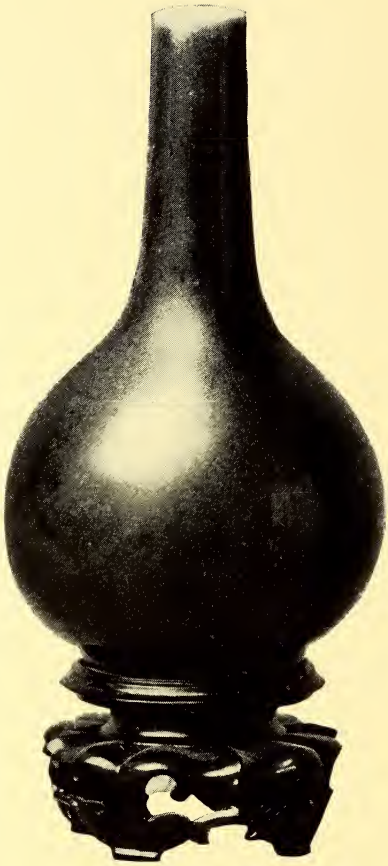
Fine rounded baluster-form with short neck and silver-gilt mounting on upper rim. Dense *Lang yao* of typical quality and full red color presenting a deep ox-blood glaze with clotted blending, merging into brilliant ruby-like tones toward the base, with the liquescent red glaze clearly defined and finishing at the lower rim. Underneath foot sustains crackled white glaze. Date: XVIIth century. Teakwood cover and stand, former including jade ornament mounting.

457—*TALL SANG-DE-BŒUF BOTTLE*

Height, 17 *inches.*

Globular body and long tapering neck. Dense *Lang yao* coated with the typical ox-blood glaze, including deep tones, with clouding, and finishing at the base in characteristic perfection. Foot showing rice-colored crackle. Date: XVIIth century. Teakwood stand.

(*Illustrated.*)



458—*SMALL SANG-DE-BŒUF BOTTLE*

Height, 5¼ inches.

Pear-shape with tall tubular receding neck; dense *Lang yao* coated with the *sang-de-bœuf* glaze and presenting characteristic clotting of deeper tone. Panel underneath with white glaze. Date: XVIIth cntury. Teakwood stand.

459—*RARE SANG-DE-BŒUF VASE*

Height, 6½ inches.

Graceful biberon form (*mei p'ing*). *Lang-yao* of dense white quality; cabinet size. Coated with a brilliant red glaze which displays the characteristic tones only found in the famed red Lang porcelains, the coloring passing from translucent ruby tones to the deeper ox-blood clotting. Foot in a rice-colored crackle glaze. Date: XVIIth century. Teakwood stand.

460—*LARGE CÉLADON AND RUBY-RED BOTTLE*

Height, 15½ *inches.*

Typical shape, with round thick-set body and broad cylindrical neck. Dense kaolinic porcelain invested with a rich ruby-red glaze on the shoulder and above the foot, on a ground of crackled céladon. Foot and interior of neck with white crackle glaze. Era of K'ang-hsi (1662-1722). Teakwood stand.

(*Illustrated.*)

461—*LARGE SANG-DE-BŒUF VASE*

Height, 17 *inches.*

Tall baluster-form; dense kaolinic paste, invested with a remarkably brilliant glaze of the ox-blood variety. Lower rim shows well-defined marginal line at the ending of the flowing glaze. Foot with a rice-color glaze with crackle, which also appears on the interior of the neck. Date: XVIIth century. Teakwood stand.

(*Illustrated.*)

462—*LARGE SANG-DE-BŒUF VASE*

Height, 18 *inches.*

Tall ovoid form with flaring neck and spreading foot. Invested with a typical *sang-de-bœuf* glaze of rare perfection, with interesting variations and céladon tints. Wonderful technical precision is shown at the base, in the well-defined limit of the glaze. Date: XVIIth century. Teakwood stand.

463—*MYRTLE-GREEN TRIPOD BOWL*

Diameter, 9¾ *inches.*

Low circular body with three fungiform feet. Semi-kaolinic stoneware with simple ornamentation; exterior presenting two rows of nodular bossing around the upper and lower rims. Coated with brilliant myrtle green glazing, both exterior and interior showing a blending of olive tones. Ming Dynasty. Teakwood stand.

460

461

464—*CLAIR-DE-LUNE TRIPOD BOWL*

Diameter, 10¼ *inches.*

Low circular shape, raised upon three fungiform feet; dense semi-kaolinic stoneware, with simple ornamentation presenting two rows of nodular bossing; copied from ancient sacrificial bronzes. Interior and exterior uniformly glazed in mottled-blue (*clair-de-lune*) glazing, showing olive-color in parts of the ornament. Mark with numeral of the kiln, 1. Early ~~Ming~~ Dynasty.

Sung

550

465—*LARGE IMPERIAL PLATE*

Diameter, 12½ *inches.*

Deep shape; the interior with a medallion presenting a pair of dragons midst cloud forms, in pursuit of the effulgent jewel, delicately etched, with a floral bordering and chrysanthemum, lotus and peony flowers. The reverse sustains four dragons pursuing the jewel. Coated with a brilliant Imperial yellow glaze. White foot with six-character mark in blue. Era of Ch'ien-lung. Teakwood stand with carved and pierced jade panel.

2,500

466—*LARGE IMPERIAL YELLOW BOWL*

Diameter, 15 *inches.*

Monochrome glaze. Conventional form with rounded sides. Sonorous white porcelain, coated with a rich yellow (*huang sê*) glazing of translucent quality and even color. White panel underneath bears six-character mark in blue: "Ta Ming Chia Ching nien-chih" (1522-1566). Teakwood stand.

4,000

467—*LARGE WHITE BIBERON-SHAPED BOTTLE*

Height, 14 *inches.*

Termed *mei p'ing* by the Chinese, showing a small neck, intended to hold a single sprig of plum blossoms. Hard-paste white porcelain with raised ornamentation presenting a pair of dragons amid clouds in quest of the jewel of omnipotence. Base showing a swirling wave motif. Era of Ch'ing-lung (1736-1795). With teakwood stand.

500

468—*LARGE MIRROR-BLACK VASE*

Height, 14 *inches.*

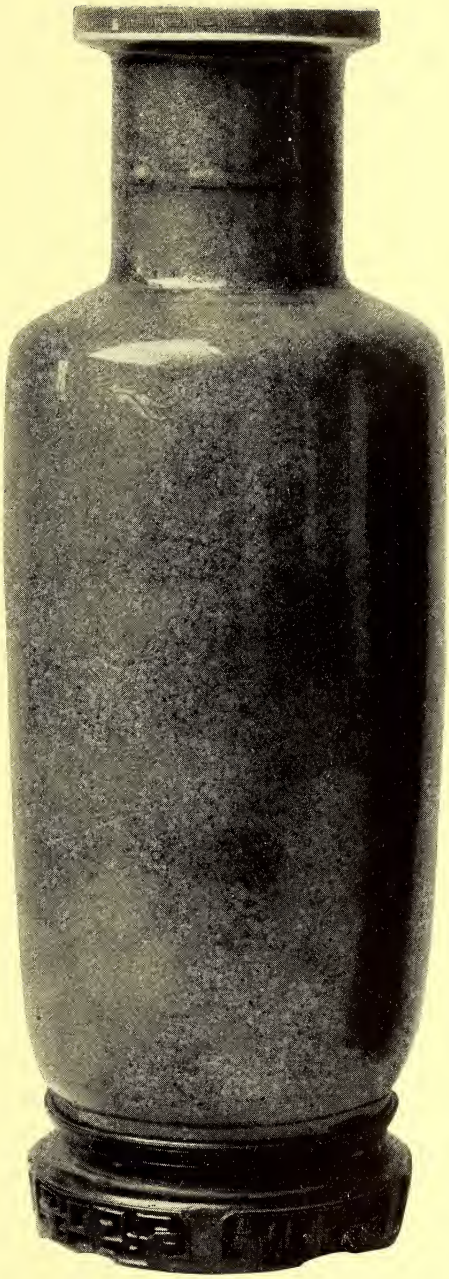
Tall biberon-shape (*mei p'ing*) with small neck and graceful contour. Ta Ch'ing porcelain, presenting a *wu liang hei* or "mirror-black" glaze, of iridescent quality and showing flecking in olive-brown and blue tones. Era of K'ang-hsi (1662-1722). Teakwood stand.

2,000

469—*LARGE GALLIPOT*

Height, 14 *inches.*

Ta Ch'ing porcelain with purplish-blue glaze and orange peel surface. Era of Chia-Ch'ing (1796-1820). Teakwood stand.



470

471

470—*TALL POWDER-BLUE CLUB-SHAPED VASE*

Height, 18¼ *inches.*

Cylindrical shape, with sloping shoulder, tubular neck and flanged lip; K'ang-hsi porcelain coated with a brilliant blue *soufflé* glaze, overlaid with an intricate gold decoration in two large panels of landscape subjects, and small round and leaf-shaped medallions which enclose art objects and Buddhistic lions, dragons, phœnixes and chrysanthemums on a ground of vermiculate design. Shoulder with brocaded bordering, including small medallions; neck encircled by varied conventional bands. Without mark. Ascribable to the era of K'ang-hsi. Teakwood stand.

(*Illustrated.*)

471—*TALL POWDER-BLUE CLUB-SHAPED VASE*

Height, 18¼ *inches.*

Cylindrical form with square shoulder, tubular neck and flanged lip; early Ta Ch'ing porcelain invested with a brilliant powder-blue *soufflé* glaze overlaid with intricate gold painting in two large vertical panels that sustain landscape and figure subjects with agricultural details. The shoulder surrounded by a diapered band, including vignettes with emblems, while the neck sustains treasured art objects known as the "hundred antiques." Without mark; ascribable to the era of K'ang-hsi. Ta Ch'ing Dynasty. Has stand.

(*Illustrated.*)

472—*REMARKABLE TALL PEACOCK-BLUE BOTTLE*

Height, 28¼ *inches; diameter,* 9¾ *inches.*

Slender biberon shape with small neck. Ta Ch'ing porcelain; coated in monochrome peacock-blue glaze (*Kung Chou lü*) invested with the so-called "shad-roe" (*truité*) crackle, showing uniform and rare quality. Era of K'ang-hsi (1662-1722). Teakwood stand.

473—*LARGE FAMILLE-VERTE VASE*

Height, 18¾ *inches; diameter,* 8½ *inches.*

Graceful baluster-form. Fine white texture K'ang-hsi porcelain, decorated in various enameled colors. The design presents a landscape subject with warriors, including horsemen and a mythical being who rides upon the fabled *ch'i-lin.* The details include habitations, mountain peaks, and symbolical trees, delicately rendered in the varied opaque and translucent colors with the green tones dominant. Without mark. Attributable to the era of K'ang-hsi (1662-1722). With teakwood stand.

474—*TALL FAMILLE-VERTE VASE*

Height, 18¾ *inches.*

Slender oviform with short and wide neck; clear white porcelain with seven-color decoration of a ceremonial scene with ladies of the court and their attendants receiving personages of distinction, a pavilion with a tessellated marble floor, and a table on which appear dishes and candlesticks. A continuation of the panoramic scene shows the interior of a smaller pavilion where attendants are refreshing themselves. The painting is completed by tall palm and pine trees, open rockeries, terraces and cloud patches. Without mark. Ascribable to the era of K'ang-hsi (1662-1722). Teakwood stand.

475—*IMPORTANT LARGE CÉLADON VASE*

Height, 24½ *inches; diameter,* 12 *inches.*

Tall oviform body with trumpet neck. Heavy Ming (*Lung Ch'uan yao*) porcelain, with relief and incised embellishment including foliations. The middle section showing a band with floral vines, the base surrounded by fluting, and the neck by ascending leafage intersected by horizontal ribbing. Invested with an opaque céladon glaze of rare quality. Massive foot with ferruginous (iron-red) rim. Ta Ming Dynasty. Teakwood stand.

476—*LARGE MING CÉLADON COUPE*

Height, 6½ *inches; diameter,* 19 *inches.*

Shallow rounded shape; dense ferruginous porcelain, supported upon three teakwood feet. Exterior embellishment, in low relief, presenting lotus flowers with scrolling stems and foliation, flanked by rosette-like bossing above and below, with céladon glaze of iridescent quality. The interior is partly glazed, the center being left in the biscuit state which is to be seen again underneath. Ming Dynasty. Carved teakwood cover with jade ornament, and carved teakwood stand.

477—*LARGE DECORATED LAPIS-BLUE JAR*

Height, 12¾ *inches; diameter,* 13¼ *inches.*

Wide oviform with low, contracted neck. Sonorous Ming porcelain presenting a deep lapis-blue ground, with a white slip decoration in low relief in pinkish-coral and ivory-white tones. Varied borderings showing lions disporting with the brocaded ball, a larger lion appearing on one side with a character "Wang" (meaning king) on the forehead. Foot in unglazed paste. Ming Dynasty. Carved teakwood hat-shaped cover and stand, the former surmounted by jade knob.

(*Illustrated.*)

478—*TWO LARGE MING TURQUOISE VASES*

Height, 20¼ *inches.*

Tall oviform shape with flaring neck and bulging shoulder, tapering downward to base. Ming pottery; coated with blended turquoise- and peacock-blue glaze, showing strong marking of *truité* crackle. Ming Dynasty. With stands.

(*Illustrated.*)

479—*TURQUOISE POTTERY BEAKER*

Height, 14 *inches; diameter,* 6 *inches.*

Globular center section with radial dentilations and dragon crests posed midst impressed ground of diapering, in geometric form. Spreading base sustaining broad descending leaf bordering, while the trumpet-shaped neck presents a bordering of ascending leafage. Coated in monochrome turquoise-colored glaze. Slight mending at neck. Ming Dynasty. Teakwood stand.

480—*TURQUOISE POTTERY BEAKER*

Height, 16½ *inches; diameter,* 7 *inches.*

Similar shape and glazing; made after ancient bronze prototype of the Chou period during the Ming Dynasty. Teakwood stand.

481—*MING POTTERY TRIPOD INCENSE BURNER*

Height, 10¼ *inches; diameter,* 8 *inches.*

Globular shape, with flanged neck, and raised on three tapering feet. Elaborate handles modeled in dragon and fungus forms; the body, with varied bordering, sustains an impressed diapering, or so-called grain pattern. Ming pottery, copied from ancient bronzes; coated in monochrome turquoise-blue glaze. Original cover with relief bordering sustaining the eight (*pa-kua*) symbols of broken and unbroken lines. The top is surmounted by a grotesque lion. Foot unerneath bears impressed seal mark, "Chu ye" (one of the classics of Confucius); made after a Chou bronze. Ming Dynasty. Teakwood stand.

482—*TEMPLE INCENSE BURNER WITH COVER*

Height, 14¾ *inches with cover; width,* 8 *inches.*

Oblong shape, with four tubular legs, and arched rim handles. Ming pottery, fashioned after an ancient (*Ting*) bronze sacrificial vessel. Corners sustaining lateral dentated ridges, while the sides, including small angular convoluted scrolled plaquettes, are impressed with nodular millet-like bossing. Surmounted by a grotesque lion, the cover is decorated with raised foliation and crest-like ornaments. Vessel and cover uniformly coated in turquoise-blue glaze, showing slight earthy incrustations in crevices. Teakwood stand.

483—*ANOTHER TEMPLE INCENSE BURNER WITH COVER*

Matching the preceding in both design and size, the turquoise-blue glazing including brownish clouding. Ming Dynasty.

484—*TWO SAPPHIRE-BLUE CUT-GLASS VASES*

Height, 18½ *inches; diameter of rim,* 10 *inches.*

In beaker form with trumpet-lip, narrow stem and octagonal base. Fashioned with middle section in ovoidal shape, and upper and lower in octagonal form. European make.

485—*TWO TALL SAPPHIRE-BLUE CUT-GLASS VASES*

Height, 23¼ *inches; diameter,* 14 *inches.*

Urn shape, with square base; cut in three sections, the middle showing a ribbed body, and the upper rim an escalloped or gadroon bordering form. European make. Matching the preceding in color. Date: XIXth century.

486—*GRAY FÊN TING YAO COUPE WITH COVER*

Height, 4½ *inches.*

Globular form; decoration showing recurrent grayish-toned bands that enclose small hairline segments under the glaze. Attributable to the close of the Sung Dynasty. Teakwood stand.

478

487—*PAIR OF DECORATED POTTERY VASES*

Height, 10 *inches; diameter,* 4 *inches.*

Quadrilateral shape with swelling body, contracted neck with expanded square lip, and pyramidal base. Small monster-head handles on two sides of the neck. Emerald-green ground, relieved by yellow dragons that rise from the sea and yellow carp rising from purple and white waves. Base, with like green ground, displays running horses, picked out in yellow under the glaze. Date: XVIIth century, border line of the Ta Ming and Ta Ch'ing Dynasties. Has teakwood stand.

488—*DECORATED IVORY-WHITE VASE*

Height, 12¾ *inches.*

Tall biberon (*mei-p'ing*) shape with tapering contour and narrow flaring neck; incised decoration of a peony flower motif freely rendered, with stems and foliations. Covered with a mellowed old-ivory glaze. Probably made toward the close of the Sung Dynasty. Teakwood stand.

489—*MING SHRINE GROUP*

Height, 14 *inches; width,* 7¼ *inches.*

Representing Kwan-yin (Avalokites-vara), the compassionate hearer of prayers, accompanied by a small boy, seated on a rocky elevation guarded by a dragon. The divinity is clad in ancient form, wears a necklace and tiara, and is shown with halo or nimbus. The right hand rests upon the raised knee, close to which appears a parrot. Coated with a deep ivory-white glaze which in parts is relieved by pale russet-red and dark brown tones. Ming Dynasty.

490—*DECORATED MING JARDINIÈRE*

Height, 14 *inches; diameter,* 12½ *inches.*

Garden-seat of dense, semi-kaolinic stoneware, fitted with a copper interior. Wide mid-band of pierced work, glazed in turquoise, deep blue, yellow and lavender-brown, and bearing two rudimentary mask-like handles, Buddhistic emblems, winged dragons, rock and wave designs. Upper and lower borders in dark lapis-blue with nodular turquoise bossing; the lower band including horses and wave designs in yellow, green and turquoise-blue tones. Era of Chêng Tê (1506-1622). Ming Dynasty.

491—*DECORATED MING JARDINIÈRE*

Height, 14¼ *inches; diameter,* 13 *inches.*

Garden-seat of dense semi-kaolinic stoneware, with a copper interior. The embellishment includes two rudimentary, mask-like handles on the wide central band, which is glazed in turquoise-blue and reveals cranes and lotus flower motifs in aubergine and yellow, with a modicum of floral forms in white reserve. Upper and lower bands of solid dark lapis-blue glazing, with rows of nodular bossing. Chêng Tê period of the Ming Dynasty.

492—*LARGE WHITE SUNG PLANT JAR*

Height, 17½ *inches; diameter,* 26 *inches.*

Broad semi-globular shape. Massive *Fên-Ting yao;* fashioned with broad rim and two small grotesque masks at the sides suggesting handles, the exterior presenting border of undulating wave-like lines. Slightly raised, under the ivory-white glazing and border forms. Sung Dynasty.

493—*LARGE BLUE AND WHITE PORCELAIN PLANT JAR*

Height, 22½ *inches; diameter,* 26½ *inches.*

Cylindrical form with slight taper. Sonorous Ta Ch'ing porcelain of massive form, with cobalt-blue decoration under the glaze presenting numerous dragons and cloud forms on a white ground. Base encircled by a wave pattern and rim by a border enclosing lotus flowers and scrolls. Date: XVIIIth century. Ta Ch'ing Dynasty. Tall teakwood stand.

494—*LARGE PEACOCK-BLUE PLANT JAR*

Height, 22 inches; diameter, 29 inches.

Slightly bulging cylindrical form, dense Ming paste; massive proportions. Covered with deep peacock-blue glaze, slightly clouded and covered with a network of crackle. It is possible that this jar was formerly used to hold fish in the garden. Ming Dynasty. Has teakwood stand.

495—*PAIR OF LARGE WHITE MARBLE LIONS*

Height, 12 inches; width, 17½ inches.

Sculptured in recumbent form on low square bases, as architectural accessories, from white marble showing dark stains and weathering.

496—*PAIR OF LARGE MING LIONS*

Height, 32 inches; width, 15 inches; depth, 20 inches.

Strongly modeled in conventional form, seated upon their haunches; heads turned to right and left. One holds the symbolical sphere under its forepaws, and the other is grouped with its cub. Glazed in deep turquoise, in parts relieved by dark purple. Era Wan Li (1573-1619). Ming Dynasty.

(*Illustrated.*)

497—*GRAND TEMPLE INCENSE BURNER*

Height of incense burner with pottery stand, 40 inches.
Total height, 55 inches; width, 33 inches.

Quadrangular shape, with boldly modeled embellishment, including two large upstanding handles enriched by relief figures, and bearing long incised inscriptions of dedication. Supported by four ornately fashioned legs, the body includes dragon forms, together with lotus and orchid blossoms in free relief, is raised on a pottery socle with open top (used for heating purposes), exterior showing sunken panel forms with angular corners which bear human figures. The glazing in three colors, including orange-yellow, turquoise-blue and emerald-green with a medicum of dark aubergine. Cover, of carved and gilt teakwood, surmounted by a pottery lion group, glazed to match the vessel. Ming Dynasty. With teakwood stand.

498—*PEACOCK-BLUE POTTERY GARDEN LANTERN*

Height, 7 feet 4 inches.

In the form of a temple, with double tilted roof and bronze finial. Dense Ming pottery. On a columnar pedestal of stone. Ming Dynasty.

(*Illustrated.*)

CHINESE PAINTINGS ON SILK, OF THE SUNG, YUAN AND MING DYNASTIES

MOUNTED WITH ANCIENT SILK AND GOLD BROCADE, KAKEMONO SCROLL FASHION

500—*SMALL CHINESE PAINTING*

Height, 9¼ inches; length, 10¼ inches.

Square panel with delicately painted *ai-lu* (fish), on golden-brown silk; the fish gracefully leaping or circulating under water midst aquatic plants and lotus flowers. Light reseda and gold brocaded framing. Sung Dynasty.

501—*SMALL CHINESE PAINTING*

Height, 10 inches; length, 10½ inches.

Rounded panel showing sparrows with bamboo and boughs of the plum tree, beautifully rendered in soft colors and with great fidelity, on golden-brown silk. Bears seals of former owners. Mounted with old gold and yellow brocaded framing. Sung Dynasty.

502—*PEACOCK AND PEONY FLOWER PANEL*

Height, 57½ inches; width, 29 inches.

The painting, on soft old brown silk, representing a peacock under a large flowering peony tree (indicating springtime), the blossoms of the peony showing delicate mauve-like tints with the white. The symbolism is augmented by hovering butterflies. Probably painted by Lu Ki. Era of Wan Li (1573-1619), Ming Dynasty. Framed in natural wood.

503—*ANOTHER PEACOCK AND PEONY PANEL*

Pendant to preceding, including a peacock and butterfly midst flowering peony trees. Same size, with similar natural-wood frame.

504—*LANDSCAPE WITH FIGURES*

Height of painting, 39 inches; width, 37 inches.
With silk and gold brocade mounting, 80 inches and 46 inches, respectively.

An idealized Chinese landscape scene, with terraces, pavilions and numerous figures, painted in soft colors on old brown-toned silk. Details include delicately painted pine and willow trees, with picturesque rocky cliffs and distant pine-clad hills. The painting bears an inscription with signature. Ming Dynasty.

505—*TWO FIGURES*

Painting: Height, 51 inches; width, 32 inches.
With gold brocade mounting, 88 inches and 39 inches.

This painting, rendered with bold strokes, subtle lines and soft colors, on old brown-toned silk, presents a bearded poet—probably Li Peh (or Tai Peh) of the T'ang Dynasty, one of the most celebrated among the Chinese poets. He is clad in a costume of the VIIIth century, and is being led by a young man who bears a lantern. Ming Dynasty.

506—*TWO MOUNTED CHINESE PORTRAITS (KAKEMONO)*

Painting: Height, 54½ inches; width, 34½ inches.
With brocade mounting, 94 and 40 inches, respectively.

Representing an emperor and empress of ancient times, obviously painted from life, and with great attention to detail of the features. Unsigned by the artist in deference to the exalted rank of his sitters.

(*Illustrated.*)

507—*GREEN HILLS AND NOBLE HOMES*

Panel: Height, 56 inches; width, 51 inches.
With gold brocade mounting, 93 inches and 62 inches, respectively.

A landscape of springtime about a noble's country residence midst lofty hills. Numerous pavilions of harmonious architecture are seen in part through the tall pine, palm and magnolia trees. The foreground, which is intersected by a stone wall, presents picturesque rocks and green-clad hills, while green mountains rise in the distance. Typical idealized style of the Ming Dynasty.

508—*BIRD AND FLOWER PANEL*

Height, 59 inches; width, 19½ inches.
With brocaded silk mounting, 91 inches and 25 inches.

Presenting an egret amid peony flowers, with beautiful foliation, and an intermingling of aster blossoms; rendered in soft colors on a deep tan-toned silk. Bears signature. Ming Dynasty.

509—*BIRDS AND TREES*

Height of painting, 52 inches; width, 36 inches.
With green and gold brocade mounting, 102 inches and 43 inches.

Representing peacocks in a bamboo grove, together with magpies. Flowers are growing in the foreground, midst rocks, and in the distance is a small stream. Rendered with freedom and harmony on soft old brown silk. Attributable to Lin Liang (XVth century), Ming Dynasty.

510—*MOUNTED PANEL WITH LANDSCAPE AND HORSES*

Painting: Height, 62 inches; width, 43½ inches.
With blue and gold brocade mounting: Height, 106 inches; width, 50 inches.

Representing two tethered Tengut horses, one white, the other black. The latter is reaching up after a twig of a tree. Characteristic rendering in the style of Chao Meng-fu (*tzu-ang;* XIIIth century). Yuan Dynasty.

511—*BUDDHISTIC PAINTING IN COLORS ON BROWN SILK*

Height of painting, 63 *inches; width,* 37½ *inches.*
With gold brocade mounting, 100 *inches and* 45½ *inches, respectively.*

Presenting the Infernal Tribune, with one of the chief regents of Hades, Yen-Mo (Yama Raja), in rich attire, enthroned, with a green halo and attended by maze bearers and the two principal assessors or witnesses with tablets of record. The rendering showing unusual dignity and force, with minute detail. Unsigned; attributable to the Ming Dynasty.

512—*PORTRAIT OF A CHINESE NOBLE SCHOLAR AND LADY*

Height, 63 *inches; width,* 41 *inches.*
With brocaded mounting: Height, 104 *inches; width,* 48 *inches.*

Seated together near a table, upon which appear books, a musical instrument and a vase of flowers. Formal, but remarkable example of the Ming Dynasty. Evidently drawn from life; sufficient chiaroscuro is introduced to reproduce the characteristics of strong features. Signed: Tang Yin. Date: About 1500. Period of Chêng Tê. Ming Dynasty.

513—*LANDSCAPE WITH FIGURES*

Height, 64 *inches; width,* 34 *inches.*
With gold and olive green brocade framing, 108 *and* 45 *inches, respectively.*

Executed in soft colors on a brown-toned silk. The painting represents a group of five scholars seated in a garden, interested in a game of chess, while their attendants are occupied in serving tea. Accessories include a lotus pond, terrace and a flower vase.

514—*CHINESE PAINTING ON SILK (KAKEMONO)*

Painting: Height, 65 *inches; width,* 37 *inches.*
With blue and gold brocaded mounting: Height, 108 *inches; width,* 45 *inches.*

Representing nine white egrets with willow and peony trees, asters and other blossoms. The nine birds are rendered in various positions, representing the "nine thoughts," according to the Chinese expression. Assumably by Liang Chi, who flourished during the XVth century. Sung Dynasty.

515—*GARDEN SCENE WITH NUMEROUS FIGURES*

Painting: Height, 66 inches; width, 28½ inches.
With gold brocade mounting, 99 inches and 35 inches, respectively.

The painting, in soft colors on brownish-toned silk, including a high official surrounded by attendants and children. A terraced elevation depicts two sages, assumably Lao-Tsze and Confucius, discoursing over the *yang* and *yin* emblem, which has attracted three youths. Attributable to a master of the XVth century. Ming Dynasty.

516—*MOUNTAINOUS LANDSCAPE*

Height of painting, 66 inches; width, 40 inches.
With blue and gold brocade mounting, 105 and 47 inches, respectively.

A typical Chinese landscape, with pavilions, lake and mountain scenery, rendered with subtle lines and in soft colors on brown-toned silk. The details, with habitations scattered here and there, include boatmen, figures and pine trees. Ascribable to a master of the later XIIIth or early XIVth century.

517—*LARGE LANDSCAPE*

Height of painting, 68½ inches; width, 49½ inches.
With gold brocade mounting, 100 inches and 56½ inches.

Presenting a scholar's mountain retreat, including a lake with boats. The foreground shows a winding stream spanned by bridge, on which is a horseman. Tall pine trees, picturesque rocks and mountain peaks are in the distance. This painting, on brown silk, showing the softness of old tapestry, bears an inscription, the seal of the former owner, and the name of the artist. Ming Dynasty.

518—*LANDSCAPE WITH ARCHITECTURE*

Painting: Height, 71 inches; width, 37 inches.
With gold brocade mounting, 111 inches and 44 inches, respectively.

Rendered in soft colors, on light brownish-toned silk, representing a scholar's or mandarin's summer home, with busy attendants and approaching visitors. A pavilion is partly visible beyond the trees, while the distance is enclosed by hills. Accessories include terraces and a stream spanned by a bridge. Ming Dynasty.

519—*BIRDS AND FLOWERS*

Height of painting, 74 *inches; width,* 54 *inches.*
With gold brocade mounting, 120 *inches and* 72 *inches.*

The painting in softened colors, on brown-toned silk, presenting "one hundred" birds midst flowering trees and bamboo. The feathered gathering includes peacocks, pheasants, cranes, egrets, martins, magpies, ducks, swallows and many other birds that pay tribute to the fabled *fêng-huang*. Naturally rendered and showing harmonious coloring, with technical force and fine composition. Attributed to the Ming Dynasty. (Either by Lu Ki or Liang Chi.)

520—*LANDSCAPE AND FIGURE PANEL*

Height, 25 *inches; width,* 38 *inches.*
With silk brocade mounting, 104 *inches and* 45 *inches, respectively.*

The composition with a pavilion inhabited by a scholar, who is about to receive a visitor appearing on horseback and attended by servants and banner-men; probably an historical episode, or connected with a romance of feudal times. Accessories in vigorous line rendering, including pine trees, picturesque rocks, a rapidly flowing stream, and flowering shrubs in the foreground. The distance depicts green hills. The painting bears a long inscription. Ming Dynasty.

521—*CHINESE MONOCHROME PAINTING IN INDIA INK*

Height, 75 *inches; width,* 49 *inches.*
With brocade mounted framing, 120 *inches and* 68 *inches.*

Representing a large storm dragon, vigorously rendered midst cloud forms, on tan-colored silk. This creature is conceived as the genius of water and mist, producing storms and rain. It is rendered with great force and bold strokes. Signed by the artist, with his seal. Ming Dynasty.

522—*GROUP OF HORSES, PAINTED ON SILK, WITH MOUNTING*

Height, 49½ *inches; width,* 25½ *inches.*
With gold brocade mounting, 87 *inches and* 31 *inches, respectively.*

Five steeds of differing breeds are pictured roaming freely in a field, close to a clump of trees. Bears former owner's seal marks. By Ch'ao Meng-fu(?).

523—*MOUNTAINOUS LANDSCAPE WITH FIGURES*

Painting: Height, 79 inches; width, 42 inches.
With gold brocade mounting, 105 inches and 50 inches, respectively.

The painting in soft colors on brown-toned silk presenting a picturesque landscape with lofty hills and mountains, intersected by a stream with a bridge. A pavilion is depicted above, occupied by three scholars, within sound of a cascade, the foreground showing travelers on foot and a mounted official on the bridge. Bears seal. Ascribed to the artist Tai Wen Chin, early XVth century.

524—*LANDSCAPE WITH CRANES ON BROWNISH-TONED SILK*

Height, 7 feet; width, 6 feet.
With the brocaded mounting, 11 feet and 6 feet 8 inches, respectively.

The painting presents a pair of white Manchurian cranes, characterized by the bare crimson poll, crossing on an old pine tree that has fallen athwart a swirling stream, close to which appear bamboo shoots. The composition symbolizes longevity, and the rendering is masterly. These birds are supposed to become superior to the necessity of other sustenance than water, after completing an age of six hundred years. Attributable to the Sung Dynasty (Muh Ki, or Ma Yüan). Late XIIth or early XIIIth century.

(*Illustrated.*)

525—*FAN PANEL WITH GLASS MOUNTING*

Height, 18½ inches; width, 21¾ inches.

Obverse, painted by the late Dowager Empress, presenting a delicately rendered pink peony flower with stems and leafage, inscribed and bearing the Imperial seal. The reverse discloses the writing of an old tutor who was at the Imperial palace for three generations.

526—*SPLIT-BAMBOO BIRD-CAGE*

Height, 18½ inches; diameter, 13½ inches.

Large rounded form, with dark staining, including cloisonné and carved ivory mounting. Crowned by a hook of gilt bronze, including cloisonné enamel details. Complete interior equipment including ivory cross bars, or perches, utensils and cloisonné enameled cups. Base has ivory inlaying. Date: XVIIIth century.

527—*CHINESE BIRD-CAGE*

Height, 23 *inches; diameter,* 14 *inches.*

Large rounded form, finished in black lacquer, with rich mountings of carved ivory, bronze crowning and dragon-shaped hook. Complete with interior utensils, partly in ivory and porcelain. Date: XVIIIth century.

528—*PEARL INLAID BLACK LACQUER PALACE TABLE*

Height, 32½ *inches; length,* 64 *inches; depth,* 26 *inches.*

Oblong shape with square legs; the lacquer finish enriched by pearl inlaying in flower, scroll and fret designs. The top sustaining a large peony flower and pheasant design, enclosed by a diaper and floral vignetted bordering.

529—*TWO TEAKWOOD ARMCHAIRS*

In Chinese design with plain wood seats, and arms and backs containing panels carved with dragon motifs.

530—*LOW TEAKWOOD TABLE*

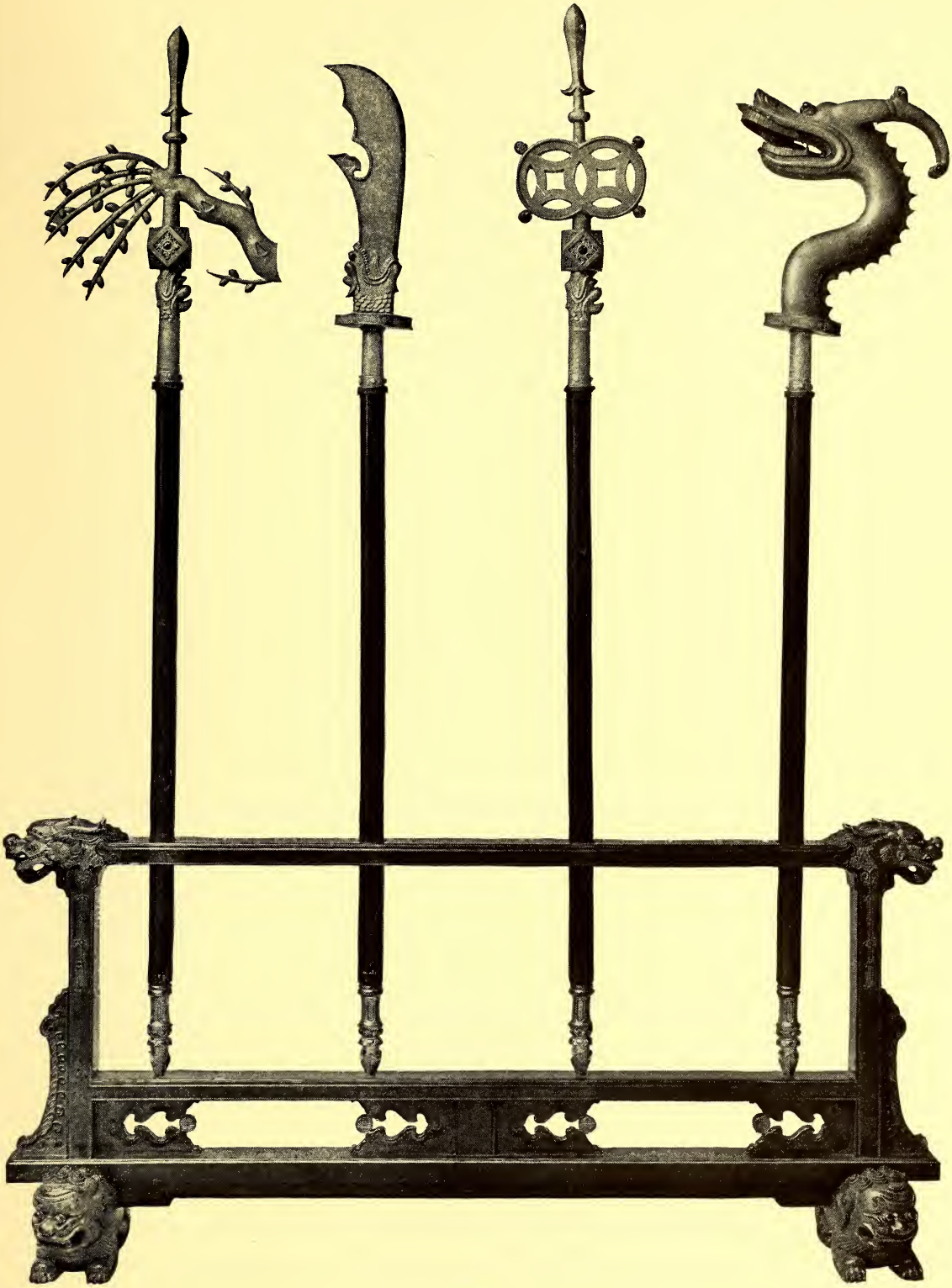
Height, 14 *inches; length,* 52½ *inches; depth,* 15 *inches.*

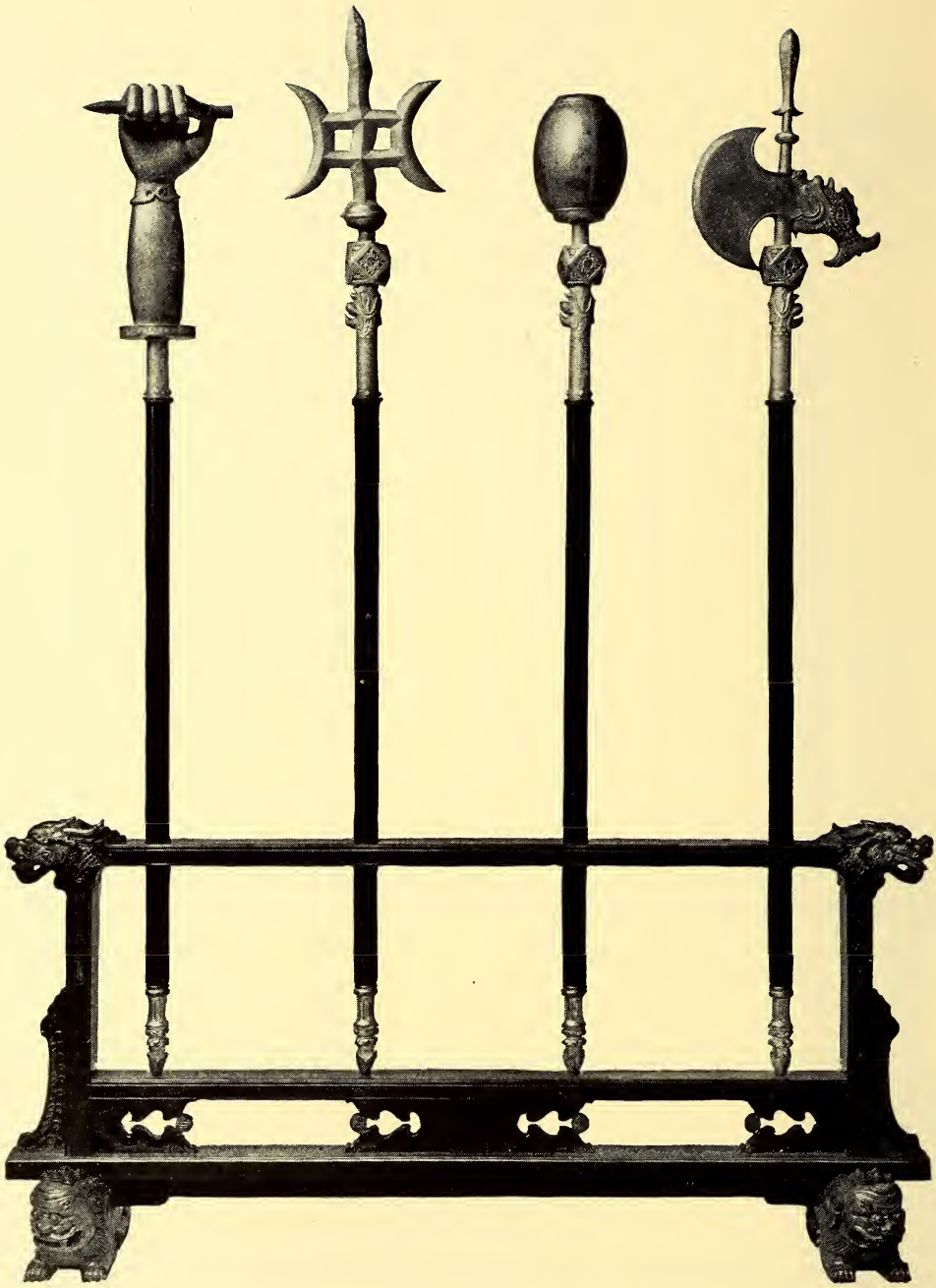
Of oblong form, in conventional Chinese design, with openwork borders on front and ends. The top, between upturned ends, is made of an inserted panel or gnarled grape-wood that shows an interesting grain and brown color. Has four drawers lined with brown lacquer.

531—*CARVED TEAKWOOD PALACE TABLE*

Height, 34 *inches; length,* 58 *inches; depth,* 25½ *inches.*

Oblong shape, with inset panels of carved cinnabar lacquer on all sides, representing Imperial five-clawed dragons amid cloud forms. The teakwood top is bordered with silver wire inlaying in floral, diaper and fret patterns.





532—*CARVED TEAKWOOD PALACE TABLE*

Height, 34 *inches; length,* 58 *inches; depth,* 25½ *inches.*

Matching the preceding. With similar carved red lacquer panels and silver wire inlay in top.

533—*LARGE CHINESE COROMANDEL LACQUER SCREEN*

Height, 9 *feet; width of each panel,* 19 *inches; total length,* 19 *feet.*

Consisting of twelve panels or folds, with incised and colored details on a black ground that has turned brown from age; executed during the period of Emperor K'ang-hsi. A ceremonial palace subject (*Kung-shih*) is presented, with occupations of ladies of the court (in the style of Kiu-ying, a Ming artist), showing characteristic architecture and dress of a remote and luxurious dynasty; probably inspired by the *Han King Ch'un* (springtime in the palace of the Han), attributed to the above-named artist.

The panoramic composition, with pavilions, gardens, bridges and trees, is centered by an elevated "dragon pavilion" (*lung-ting*), where the Empress appears entertaining a princess who is interested in watching the court dancers. The scene includes numerous groups of ladies engaged in a succession of pastimes, games or elegant accomplishments. Some appear on the water in a picturesque "phœnix barge," while others in the vast pleasaunce ride ponies or approach the guarded entrance to the inner precincts, with insignia. Still others watch over groups of children and their games, or serve refreshments.

The wide upper border is filled with varied Mandarin objects, baskets of flowers and symbolic fruits. The bordering at either end presents a *Ch'u-shou* motif, which includes dragons and varied animals known to Chinese mythical zoology, and this is continued on the wide lower border. The reverse is decorated with another wide border showing symbolical flowers, fruit, art objects and sacred relics or emblems of the Taoist and Buddhist cults. The screen bears long inscriptions of praise and congratulations for the recipient on a seventieth birthday anniversary, with seals and the date, in the reign of K'ang-hsi. Ta Ch'ing Dynasty.

534—*FOUR CEREMONIAL HALBERDS WITH STAND*

Width, 6 *feet; height, including spears,* 6 *feet* 7 *inches.*

Ornamental procession halberds and spears (*kang cha*), the varied pewter head-pieces, or insignia of rank, mounted on red lacquer shafts of wood. Open red lacquer stand, of narrow oblong form, carved with dragon heads and supported upon two red lacquered lions.

(*Illustrated.*)

535—*ANOTHER STAND OF FOUR HALBERDS*

Including Imperial and scholarly insignia of rank, in pewter, and matching preceding. Mounted with red lacquer shafts of wood. Used for procession and ceremonial purposes. Size similar to preceding.

(*Illustrated.*)

1525

536—*LARGE ANTIQUE CHINESE RUG*

12 *feet* 10 *inches by* 15 *feet* 7 *inches.*

Fine close pile; field of diapered old ivory tones with large center medallion, enclosing conventional lotus flowers in varied tones of yellow, soft red and blue shadings. Woven with four borders of varied detail and coloring, which agreeably harmonize with both medallion and field. Ta Ming Dynasty.

AMERICAN ART ASSOCIATION,
MANAGERS.

THOMAS E. KIRBY,
AUCTIONEER.

KLENT & GRAFF CO.
NEW YORK

SMITHSONIAN INSTITUTION LIBRARIES
3 9088 01767 8475
3159